```
he house. ELIO gets in the back seat of the car a
o like you a lot - She's more beautiful than she w
at and speaks to ANCHISE. PERLMAN (to Anchise
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       oys? Oliver, come sit up front and be my navigator. OL
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  The senior member rushes up to PERLMAN and greets him. They all ga
gua? (Truce?) Oliver accepts Elio's apology and shakes the hand of the
ow the cable of the winch is a large opening. A steel cable is lowered into
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          ecast as a particularly voluptuous Venus that was traded to Napo
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          go wrong. The statue, missing its left arm but otherwise intact.
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    MIONE - GROTTE DI CATULLO (BEACH) - AFTERNOON Later
                                                                                                                                                                                                                                                                                                                                                                                                            o would like to go for a swim before we head back? EXT. WATER - LA MAN VILLA / MAIN ENTRANCE - NIGHT The Perlman car reach es the victor is ding on his bike on the way to the river, trying to catch his date
                                                                                                                                                                                                                                                                                                                                                                                                                                      the big sofa in the bocchirale, ELIO (V.O.) "The Cosmic Frag
                                                                                                                                                                                                                                                                                                                                                                                                                                           inck inside and up the stairs very quietly and along the corridor in the shares with Oliver. He approbable to the shares with Oliver's shorts, so cook. She leaves, he can hear her retreating footste ps. When she is safely gone he stealthily goes into Oliver's look. She leaves, he can hear her retreating footste ps. When she is safely gone he stealthily goes into Oliver's look. She leaves, he can hear her retreating footste ps. When she is safely gone he stealthily goes into Oliver's look.
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       gain, searching for Oliver's scent, then wraps his
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    towards the window at the end of the corridor
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      ee PERLMANS are sitting on a row on a b
                                                                                                                                                                                                                                                                                                                                                                                                                             LIO (still thinking about the Knight and the princess) I'd never have the courage to a
                                                                                                                          e es wit h his score book open. OLIVER sits on the edge of the stone trough with his feet in the water, he is wearing his straw hat. E ONT'D) ELIO Yes. OLI VER Well, does he or doesn't he? ELIO Better to speak, she said. But she's on her guard. She sen do? ELIO No. OLIVER puts some pages of his manuscript into his old frayed book bag. OLIVER So let's go. EXT. PERLMAN VILLA - DA wheel. It took some doing. I also put air in the tires) ELIO and OLIVER reach the road, where they pause for a
                                    sted on applying me some sort of witch's brew. He also fixed the bike for me. ELIO leans over closely to see
                lights one up, then offers one to ELIO. OLIVER You want to try one? ELIO nods and OLIVER cups his hands very near Elio's face and lights his cig
morial in the center of the square which is dedicated to the youth of the town who perished in the Battle of Piave. They pause a moment to read the
nay you don'. I know? I never heard of the Battle of Piave. ELIO looks at OLIVER. He hesitates, then bursts out: ELIO I know nothing Oliver. No
straight in the eye for once, summoning up his courage: ELIO You know what things. By now you of all people should know. Silence. OLIVER Why are you to
                                                                                                                                                                                                                                                                                                                                                                                                                                   an say this to but you. There is a magnificent view. A tiny bus works its way uphill, with some bikers struggling behind it. To buy
                                                                                                                                                                                                                                                                                                                                                                                                                                                  ay this to but you. There is a magnificent view. A timy do sworks its way upnili, with some bisens struggling behind it. To but it in the CUVER turns at for me here. Don't go away. ELIO (looking at OLIVER with a confiding smille) You know I'm not going anywhere. Two buses stop nearby to unload I thing. So I have nothing to work on this afternoon. Which sets me back a whole day. DamnI ELIO looks as if it has been his fault the typist made a mistake. ELIO and the two are off down hill. ELIO Andamo, americanol EXT. COUNTRY ROAD/SPRINGS - FONTANILI GAVERINE - DAY Now that ELIO has laid his cards by laugh. ELIO (speaking like Mussolini) Popolo italianol That's Italy! They're again on their biskes. The countryside shines in all its grander. ELIO turns Oliver puts his hands in the water. OLIVER It's freezing cold! ELIO The spring is in the mountains, the Alpi Orobie. The water comes straight down if
                                                                                                                                                                                                                                                                                                                                                                                                                                                                     nink? Or what I think? ELIO shakes his head. OLIVER waits for ELIO to say something. He stares at him. In the silence of the moment, ELIO
                                                                                                                                                                                                                                                                                                                                                                                                                                                     e making the ings very difficult for me. ELIO doesn't back down. Neither does OLIVER. OLIVER sits down on the grass, then lies down on his back, his arms under his hea his finger, lets it travel left and right, then right and left again. OLIVER smiles at ELIO as he lies there, and that very smile fills ELIO with a kind of apprehension about e, know more. Even with their faces touching, their bodies are angles apart. ELIO lifts one knee as if to face OLIVER. OLIVER (CONT'D) I think we should go. ELIO his
                                                                                                                                                                                                                                                                                                                                                                                                                                                              mposure, in a gesture that is both gentle and commanding, he brings his own hand there, letting it rest on Elio's for a second. He twines his fingers into Elio's, then lif
                                                                                                                                                                                                                                                                                                                                                                                                                                                            T. ROAD - DAY They glide down the slope on their bikes, with wind in their hair. EXT. GARDEN IN FRONT OF THE KITCHEN - PERLMAN VILLA - DAY Lunch. A middle-abettino Craxi). ELENA Perché non siamo capaci di fare più niente se non parlare, parlare, parlare... (Because we don't do anything but talk, talk, talk). MARCO Lasciami pa mettino Craxi). ELENA Perché non siamo capaci di fare più niente se non parlare, parlare, parlare... (Because we don't do anything but talk, talk, talk). MARCO Lasciami pa mettino Craxi). ELENA Ferché non siamo capaci di fare più niente se non parlare, parlare... (Because we don't do anything but talk, talk, talk). MARCO Lasciami pa mettino Craxi). ELENA Ferché non siamo capaci di fare più niente se non parlare, parlare... (Because we don't do anything but talk, talk). MARCO Lasciami pa mettino Craxi). ELENA E lo dici così? E' una tro De Vogliamo parlare della morte di Bunuel? Un genio assoluto! (MYN) don't we talk about the death distine? He was a genius.) (to ELIO) Tu conosci Bunuel? (Know him ? bidol (American doesn't mean stupid). A few meters from the table Anchise laughs at the conversation. MAFALDA serves everyone ice-cre am. As he begins to eat, ELIO no
                                                                                                                                                                                                                                                                                                                                                                                                                                                                      s. ELENA Ma che succede? (What's the matter?) ANNELLA Non ti preoccupare, succede semprel (it's nothing. It happens all the t
d back, and is holding a napkin full of ice - now a mixture of blood and water - on his nose. Beside him is an ice bucket. OLIVER is
der's ankles for a moment. OLIVER takes Elio's feet in his hands and begins massaging them, pulling on his toes until they crack. ELIO or
to kill me, you know that? Quich! OLIVER (taking Elio's foot and kissing it) I hope not. OLIVER (CONTD) Are you going to be okay? ELIO
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         the time...) ELENA Vi
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    e are you? OLIVER is
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    er it. Oliver helps Elio
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 LLA - DAY The girls burst into the living room where Elio is lying on the couch. CHIARA sits at the foot of it, MARZIA stands
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    down at ELIO. He look
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 ch) Laisse-le tranquille! (Leave him alone!) Marzia caresses his hair softly. CHIARA (in French) Doucement. Tu vas encore
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        gner. (Easy. You'll maind) Where's Oliver?) C
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          interry Laisse-ter transpuller (Leave him alone) marziz caresses ins rain solly. Chiaka (in Fehrar) Doucement. It visa entore terms in sinquietrerait. (regardant autour de lui) du est Oliver? (Maybe. But if I go out my mother can't see me. She'll get worried. (looking Star of David necklace. EXT. KITCHEN / PATIO - PERLMAN VILLA - LATER Elio exits the kichten as he drinks a smoothie, feelinner) ELIO lo esco stasera, non ceno (I'm going out this evening, I won't have dinner) MAFALDA Ma dove vai a quest'ora? Mi fampression? ANNELLA No, it was Oliver's. ELIO When did he tell you that? ANNELLA A while ago. ANNELLA caresses ELIO's he
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               . He calls to his mot
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  pare. (But where at th
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               es the Star of David he is
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                RAZZA - PERLMAN
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          the light from the foyer might stream in just enough to reveal his body. As ELIO hears OLIVER step onto the landing in the hall, he (to himself, under his breath) Traitor. Traitor! PERLMAN VILLA - DAY ELIO stands in the garden and looks up at Oliver's window. grossed) Not in here! Blue Rev. (mm/dd/yy) ELIO gets up and goes into his father's study, to his desk, at the telephone. He dials N
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 ack in his bed pretending to be asleen. OHVER walks past Elio's room without sto
                                                                                                                                                       ate night, ELIO is sittin
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    a faint glow, like that of a desk lamp. A red bathing suit is drying. From inside we he umber and she answers. MARZIA (VOICE) (in French, there is a flatness of tone)
                                                                                                                                                                                                                                                                                                                                                                                                       cked. ELIO sits
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         vse through the stand. He finds something he likes and buys it. Returns to her and gives her the book. On impulse, ELIO kisses MARZIA behind the ear. She seems to freeze. He kisses her again and whispers: ELIO Ca t'a
      was nothing. Do you want to go out? I can come on my bike and pick you up. We can go to...) MARZIA (in French) OK, je viens. (Yeah. I'll come.) EXT. ST
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   A - EARLY EVENING Elio sees a bookstand and asks Marzia to wait for him. We stay with Marzia who sees Elio feverishly br
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 in the street. They converse as they walk in French, MARZIA Pourquoi tu m'as acheté ce livre? (Why did you buy me this book?) ELIO Parce que i'en avais envie. (Because I felt like it.) MARZIA Oui, mais pourquoi tu l'as acheté pour moi? Pourquoi m'acheter un livre à moi? (Yes but why did you buy it for me? Why buy me a book?) ELIO Je compre
      dérangé? (Did it bother you?) MARZIA (whispering back, in French) Bien sûr que non. (Of course not.) EXT. STREETS/PIAZZA PREMOLI - CREMA - EVENING Out
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      nds pas ta question. (I don't understand what you're asking.) MARZIA N'importe qui comprendrait pourquoi et toi tu ne comprends pas! (An idiot would understand who
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 asking but you don't, LECo be to suis toujous pass, it sill out in hillows, which it is easily a seasoperant. (You if no hippeless can be used to him to a seasoperant of the hippeless can be used to him to a seasoperant of the hippeless can be used to him to him to be used to him to him to be used to him to be used to him to him to be used to him to him to be used to him t
       owly, wheeling their bikes. There are frequent bursts of sound from behind shuttered windows: TVs, family arguments, music. MARZIA (CONT'D) Tul is vraiment a ment pas toujours ce qu'ils sont. (I don't know.. People who read are hiders. They hide who they are. People who hide don't always like who they are.) They walk
      t peu. (No, not from you. Or maybe, yes, a bit.) ELIO Comment ça? (Like what?) MARZIA Tu sais très bien ce que je veux dire. (You know exactly like what.) E
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   r do you say that?) MARZIA Pourquoi? Parce que je pense que tu peux me faire souffrir (MORE) et que je ne veux pas souffrir. (Why? Because I think you can hurt me and I don't want to be hurt.) She thinks for a moment. MARZIA (CONT'D) Pas parce que tu cherches à blesser, mais parce que tu changes toujours d'avis, alors, on
     e sait donc jamais à quoi s'en tenir. Tu m'effraies. (Not that you mean to hurt anyone, but because you're always changing your mind, so no one knows where to fir
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    are me.) ELIO leans over in one of their pauses and kisses MARZIA lightly on the lips. She stops by the gate of Palazzo Premoli. MARZIA (CONT'D) Tu m'embrasses encore? (Kiss me again?) Once they are close, he holds her face with both hands and leans into her as they begin to kiss, his hand going up under her shirt, hers goes in his hair
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          scare me.) ELIO leans over in one of their pauses and kisses MARZIA lightly on the lips. She stops by the gate of Palazzo Premoli. MARZIA (CONT D) In membrasses encore? (Riss me again?) Once they are closes, the holds the frace with both hands and leans into he read they begin to list, his part out legislates on the prass. LAKE = NIGHT MARZIA and ELIO make love on the grass. LAKE = NIGHT MARZIA and ELIO make love on the grass. LAKE = NIGHT MARZIA and ELIO make love on the grass. LAKE = NIGHT MARZIA and ELIO make love on the grass. LAKE = NIGHT MARZIA and delion to not the grass. LAKE = NIGHT MARZIA and delion the pulls out just in time and eliaper lagiculates on he pulls out just in time and eliaper lagiculates on he pulls out just in time and ejaculates on he pulls out just in time and ejaculates on he pulls out just in time and ejaculates on he pulls out just in time and ejaculates on he pulls out just in time and ejaculates on he pulls out just in time and ejaculates on he pulls out just in time and ejaculates on he pulls out just in time and ejaculates on he pulls ejaculates on he p
       They enter the Palazzo courtyard and move into a dimly lit corner. Her hips respond to his, without inhibition. There is nothing between their bodies but their clother
                                    y I I'm sorry...) Oh, my God, that felt so good... MARZIA (CONTO) INT. ELIO'S BEDROOM - PERLAMA VILLA - DAWN Later. It is now dawn. ELIO is in his king you hate me. He tears that up too, and tries again: I'd sooner die than know you hate me. He laughs, tears that one up, and writes once more: Can't s
       R is walking down. OLIVER Did you enjoy yourself last night? ELIO Insomma (so-so). PERLMAN walks out of his office to join the conversation. PERLMAN Must be t
     Y ELIO enters his room. He sees the folded note he wrote to Oliver lying on his desk and opens it. Oliver has added: Grow up, I'll see you at midnight, ELIO feels weal
       up detail of a bronze navel in an impressively muscled stomach. There are several of these, and PERLMAN points out stylistic differences; PERLMAN (pointing at the
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        aren't they? OLIVER They're amazing. But these are far more... sensual, Blue Rev. (mm/dd/vv) PERLMAN Because these are more Hellenistic than the fifth-century Athenian, most likely sculpted under the influence of the greatest sculptor in antiquity. Praxiteles. Their muscles are film-look at his stomach for example- and yet never a st
   regipt body in these statues, they are all curves, sometimes impossibly curved and so nonchalant, hence their ageless ambiguity. As if they are daring you to desire them. Olive NELLA And don't forget Mounier and Isaac are coming for dinner tonight. ELIO (to Oliver) Otherwise known as Sonny and Cher. PERLMAN (gently admonishing) Okay... ANNE to the decision. ELIO can't help glancing at his wrist watch, but attempts to hide the gesture from OLIVER by reaching out for an uneaten cookie on a plate just as MAFALDA is . EXT. ABBEVERATOIO - PERLMAN VILLA - AFTERNOON By the abbeveratoio. ELIO and MARZIA jump into the water and wrestle with each other. He darts a look at his wrist
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             Description aren't they? Out ver in our gleanest scupping a minute of a time greatest scupping and under the immediate in interest in the immediate in the imme
   In summer that the control of the co
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      erving MOUNIR and ISAAC champagne, making something of an entrance. They rise and salute him with their glasses, exclaiming and exchanging delighted glances as their host's beautiful son descends in their midst wearing the shirt they had given him. PERLMAN and ANNELLA look at ELIO for a moment, as if seeing him anew, then pour out a ROOM - PERLMAN VILLA - LATER ELIO is playing the piano. For his final selection, he has chosen a piece by Poulenc. The others listen almost reverently. His wristwatch is on the piano. As he is concluding, OLIVER comes in from outside and makes his way towards the stairs. Only Elio sees him enter and Oliver makes "I don't want to disturb y O stands up as his audience applauds and makes a little bow. ELIO (nodding in appreciation) I'm afraid I have to go to bed now. He shakes hands with the guests, thanks them anew for his shirt, kisses his mother, and runs up the stairs. The big clock shows almost eleven. INT. ELIO'S AND OLIVER'S BATHROOM - PERLMAN VILLA - NIGHT In the
      s on a black background, ELIO changes into it. EXT. TABLE UNDER THE LIME TREES - PERLMAN VILLA - EVENING ELIO bounds onto the scene, where PERLMAN is st
          to a black background. ELlo disriges into it. AT TABLE OF LIBERT THE PROPERTY VIEW A VIEW A VEHICLE DURING WITH BEACH WHITE THE PROPERTY AND A VIEW A VEHICLE DURING WITH BEACH WHITE THE PROPERTY AND A VIEW AND
     e bathroom ELIO pees. He says softly, looking down at his penis, "Do I know you?" He flushes the toilet and turns off the tap. INT. ELIO'S BEDROOM - PERLMAN VILLA - NIGHT When ELIO emerges from the batroom he hears voices coming up from below as the guests are leaving, He reaches the window and looks down at "Sonny and Cher" who stand by the car saying their good-byes and laughing affectionately. The two men get into their car, the PERLMAN Swaving as it drives away. Right in that moment ELIO raises his gaze and sees OLIVER on the balcony above the main entrance. INT. CORRIDOR/EXT. BALCONY - PERLMAN VILLA - NIGHT ELIO walks onto the balcony where OLIVER is smoking. OLIVER is moking. OLIVER Me too. INT. OLIVER'S BEDROOM - PERLMAN VILLA - NIGHT ELIO walks onto the balcony where OLIVER is smoking. OLIVER is moking. OLIVER Me too. INT. OLIVER'S BEDROOM - PERLMAN VILLA - NIGHT ELIO walks onto the balcony where OLIVER is smoking. OLIVER is moking. OLIVER is moking. OLIVER is moking.
   GHT OLIVER sits on the bed, his legs crossed, looking smaller, younger. ELIO stands awkwardly at the foot of the bed, not knowing what to do with his hands. He keeps putting them in his pockets, then taking them out again. OLIVER (placing the full ashtray onto the floor) Come, sit. Hesitating, ELIO crawls onto the bed and sits sacing him, cross-legged like Oliver, making sure their knees don't touch. Needing suddenly to shed his shyness and inhibitions, ELIO boxed sown at the bed and at the two of them side by side on it, a moment he has deramed of. Now here we are full report to liver's to be side on it, a moment he has deramed of. OLIVER (ECONT'D) You okay? ELIO Box own, Util NER responses them. He slips in the foot of them side by side on it, a moment, OLIVER (ECONT'D) You okay? ELIO Box own, OLIVER (E
     O brings his mouth to Oliver's in a fiercely eager kiss. Something seems to clear away between them, and both abandon themselves to the kiss. ELIO hungrily kisses Oliver's closed eyes, his nose, his ears, his throat, discovering them with his lips. OLIVER kisses him back as eagerly, even roughly. ELIO lies back on the bed. OLIVER kisses him back as eagerly, even roughly. ELIO lies back on the bed. OLIVER kisses him back as eagerly, even roughly. ELIO is soon naked and lies back in a kind of ecstasy as OLIVER with same of the with his lips. OLIVER with his lips. OLIVER with same of the with his lips. OLIVER with hi
   Obmps his notion to Olivers in a hercely eager kiss. Something seems to clear away betwee siles hands over his body, it here to clear away betwee siles hands over his body, as inquisitely eager kiss. Something seems to clear away betwee siles hands over his body, it here to kiss. ELIO. Unugrily kisses blivers closed eyes, in and off., and off.,
  s bed out of an exagerated sense of courtesy. Relenting, he same story. Even start members away, as mere stagerated sense of courtesy, selenting, he miles away. OLIVER for the institute. - DAY BELO and OLIVER with the oblige start in the dimit upin. EliO clave the will. There in the work position on one of uncertainty, Elio state, he own, with wars that moment to OLIVER and ELIO bets one sound say, as mere starting. For mile is those with the oblige starting of the work completes away. OLIVER Are out of support the work of the w
  ead. OLIVER Do you have any idea how glad I am we slept together? ELIO I don't know. OLIVER I'd kiss you if I could. INT. KITCHEN - PERLMAN VILLA - EARLY AFTERNOON MAFALDA and several local women are bus, making the local specialty. Tortellimin Current be any trouble. OLIVER I'd kiss you if I could. INT. KITCHEN - PERLMAN VILLA - EARLY AFTERNOON MAFALDA and several local women are bus, making the local specialty. Tortellimin Current be active to the women and leaves the kitchen from the outside, with two peaches in his hands and a towel on his shoulders. He says hello to the women and leaves the kitchen from the outside, with two peaches in his hands and a towel on his shoulders. He says hello to the women and leaves the kitchen. INT. STAIRCASE - PERLMAN VILLA - EARLY AFTERNOON on his search. INT. ATTIC. PERLMAN VILLA - EARLY AFTERNOON on his search local women and leaves the kitchen. INT. STAIRCASE - PERLMAN VILLA - EARLY AFTERNOON on his search. INT. ATTIC. PERLMAN VILLA - EARLY AFTERNOON on his search local women and leaves the kitchen. INT. STAIRCASE - PERLMAN VILLA - EARLY AFTERNOON on his search local women and leaves the kitchen. INT. STAIRCASE - PERLMAN VILLA - EARLY AFTERNOON on his search local women and leaves the kitchen. INT. STAIRCASE - PERLMAN VILLA - EARLY AFTERNOON on his search local women and leaves the kitchen. INT. STAIRCASE - PERLMAN VILLA - EARLY AFTERNOON on his search local women and leaves the kitchen. INT. STAIRCASE - PERLMAN VILLA - EARLY AFTERNOON on his search local women and leaves the kitchen. INT. STAIRCASE - PERLMAN VILLA - EARLY AFTERNOON on his search local women and leaves the kitchen. INT. STAIRCASE - PERLMAN VILLA - EARLY AFTERNOON on his search local women and leaves the kitchen in his hand with his humber and leaves the kitchen in his hand which is his hand and leaves the h
   Per Internation of the Control of th
   very American implies howns at this spectacle of water. ELIO Bughts. They run to the water and disappear into the cascade as they call each other by their own names... ITRN-OWNE LEID and OLIVER enter their notel bedroom in the sergion. Outside the streets of the old town, sturming out over town or begrand. They run to the water and isappear into the cascade as they call each other by their own names... ITRN-OWNE LEID and OLIVER plays as they fall bughts play is a distant motion of wrestling as they fall bught is a distant motion of the selegoing out is a distant motion of the selegoing out in a stant play is a distant motion. The plays are full. The plays are full of the plays and the sergion of the selegoing out is a stant motion of the selegoing out is a distant motion. Oliver bughts en and the plays are full of the plays and the plays are full of the plays and the plays are full on the plays as the plays and the plays and the plays are full of the plays are full of the plays are full of the plays and the plays are full of the plays and the plays are full of the plays and the plays are full of the plays are
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 lated the A flash of interest source in the state of the 
       TAZIONE DI CLUSONE - DAY It is the sound of a train arriving at the station, on the main platform. ELIO and OLIVER together look at the train come to a stop. ELIO is wearing Oliver's blue shirt.
   The voice on the intercom informs that the Express train for Milan is about to depart from Platform. LEUO Did you get your passport? OLIVER Yeah, I did. The travellers are all on the train except for Oliver grabs his bags and enters the train. The train leaves. Elio watches it disappear in the distance. Wiped out, he walks along the platform and sits on a bench, his gaze lost in thoughts. After a long urrais venir me chercher? (Mafalda? Mom., Hey. Yes., I'm fine. I'm in Clusone, at the station. Yes, he left. Mom., please could you come pick me up?) INT/EXT. CAR/COUNTRY ROAD - AFTERNOON he free hand but he cannot stop. EXT STREETS OF TOWN - AFTERNOON The Perlman car is parked in town. ELIO is alone, sitting on the passenger seat waiting for his mother. The car's radio is
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    utiful. I reality love Antonia Pozzi.) Elio nods, smiling back at her. MARZIA (CONTD) I'm sorry you feel so bad. I just wanted to tell you that I'm not mad at you. I love you. (Je suis désolée que tu sois si malheureux. Je voulais juste te dire que je ne t'en veux IA Pour la vie. (Forever) EXT. PERLMAN VILLA - AFTERNOON The car comes through the gate. ANCHISE comes forward to meet them at the car. ELIO avoids his eyes, not wanting to encourage him to say anything further, and goes inside. INT. OLIVE months that the despread is the same. He closes his eyes. He is glad to be back in his old sustaining memories of Oliver. INT. PERLMAN STUDIO - PERLMAN VILLA - EVENING/NIGHT Professor PERLMAN is sitting in his usu ink he did. PERLMAN takes a drag from his cigarette, then pauses a moment before speaking. PERLMAN You two had a nice friendship. ELIO (somewhat evasive) Yes. Another pause, and another drag on his cigarette. PERLMAN You're too smart not to
     hanks. Elio tries straightening up to hide his emotions, his face recently upset by tears. MARZIA (in French) J'ai lu le livre que tu m'as offert, les poèmes. Ils sont très beaux. J'aime beaucoup cette A
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          ozzi. (I read the book you gave me, the poems, they are beau
                                                          elio is surprised and comforted by Marzia's words. She extends her hand to him. Marzia (a CONTD) on reste amis? (Friends.) Elio's shakes her hand, then exits the car and hug RLMAN VILLA - AFTERNOON Elio's room, in which Oliver has stayed. Alone now, ELIO enters it and looks around. Everything of his has been put back, his clothes in the closs
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             Annella is approaching. ELIO Pour la vie? (Forever?) MA.

He drops his backpack on the floor and throws himself
     al place. On his lap are proofs of his latest book. He is drinking. ELIO comes into the room to say good night. His father puts away his manuscript with a toss and lights a cigarette - his last of the da
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 RLMAN So? Welcome home. Did Oliver enjoy the trip? ELIO I thir
       know how rare, how special, what you two had was. ELIO Oliver was Oliver. PERLMAN "Parce-que c'etait lui, parce-que c'etait moi." (Because he was he, because I was I) ELIO (trying to avoid to
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   out Oliver with his father) Oliver may be very intelligent - PERLMA
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  (interrupting his son) Intelligent? He was more than intelligent. What you two had had everything and nothing to do with intelligence. He was good, and you were both lucky to have found each other, because you too are good. ELIO I think he was bett
   er than me. PERLMAN I'm sure he'd say the same thing about you, which flatters the two of you. In tapping his digarette and leaning toward the ashtray, he reaches out and touches Elio's hand. PE ver wished to feel anything. And perhaps it's not to me that you'll want to speak about these things. But feel something you obviously did. ELIO looks at his father, then drops his eyes to the floor. Per be brutal with it. (MORE) We rip out so much of ourselves to be cured of things faster, that we go bankrupt by the age of thirty and have less to offer each time we start with someone new. But to make the perhaps it's not to me that you'll want to speak about these things. But feel something you obviously did. ELIO looks at his father, then drops his eyes to the floor. Per be brutal with it. (MORE) We rip out so much of ourselves to be cured of things faster, that we go bankrupt by the age of thirty and have less to offer each time we start with someone new. But to make the perhaps it's not to me that you'll want to speak about these things.
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           IAN alters his tone of voice (his tone says: We don't have to speak about it, but let's not pretend we don't know what I'm saying). PERLMAN (CONT'D) When you least expect it, Nature has cunning ways of finding our weakest spot. Just remember: I am here. Right now you may not want to feel anything. Perhaps you ne MAN (CONT'D) Look - you had a beautiful friendship. Maybe more than a friendship. And I envy you. In my place, most parents would hope the whole thing goes away, to pray that their sons land on their feet. But I am not such a parent. In your place, if there is pain, nurse it. And if there is
         nething always held me back or stood in the way. How you live your life is your business. Remember, our hearts and our bodies are given to us only once. And before you know it, your heart
   ill have been a terrible father if, one day, you'd want to speak to me and felt that the door was shut, or not sufficiently open. ELIO Does mother know? PERLMAN I don't think she does. But if Very New Wave looking. He is listening to a Sony Walkman. He crosses the gate and comes back in the garden. He enters the house. INT. KITCHEN-PERLMAN VILLA - AFTERNOON and are at a big table spread out with what look like application letters, with photos attached. It's the ritual that takes place every year, they evaluate several letters of proposal sent by a division of the propos
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            rays this means "Even if she did, I am sure her feelings would be no different than mine." PERLMAN (CONT'D) EXT. CAMPAGNA - PERLMAN VILLA - WINTER DAY The Perlman villa in Winter. A snowy day. Six months later. ELIO walks in the countryside that surrounds the villa. He wears a heavy overcoat and beret. Description of the perlman villa in Winter. A snowy day. Six months later. ELIO walks that be continued be not different than mine." PERLMAN'S OFFICE- AFTERNOON The PERLMAN'S
                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        usuale students in America. It's the ritual that brought about the choice of Oliver last year. ELIO walks past the room as his parents study the resumes. There are half a dozen young women. And a couple of young women. 
   ER (V.O.) I might be getting married this spring. ELIO (dumbfounded) You never said anything. OLIVER (V.O.) It's been off and on for two years. ELIO But that's wonderful news! OLIVER
   ummer. ANNELLA And he is a shel OLIVER (V.O.) If solder in swell and in thortown to weak. ELIO data with the word of the word 
   ERLMAN (to Oliver) Welcome! Welcome! Welcome! Welcome! Oh, my, you are much bigger than your picture! ANNELLA (in Italian to her husband) Dove è Elio? (Where's Elio?) ELIO (in French to Marzia) II faut que je descende. (I'd better go down.) INT. STAIRCASE - PERLMAN VILLA - DAY At the end of the stairs study. Oliver's suitcase and backpack lie on the floor nearby. ANNELLA sees Elio approaching and gestures towards them. ANNELLA (in Italian to her husband) Dove è Elio?) (Where's Elio?) ELIO (in French to Marzia) II faut que je descende. (I'd better go down.) INT. STAIRCASE - PERLMAN VILLA - DAY At the end of the stairs study. Oliver's suitcase and backpack lie on the floor nearby. ANNELLA sees Elio approaching and gestures towards them. ANNELLA (in Italian) Aiuta Oliver a portare le sue cose in camera tua. (Help bring Oliver's things up to your room.) INT. PROFESSOR PERLMAN VILLA - DAY Elio (In Italian) Aiuta Oliver a portare le sue cose in camera tua. (Help bring Oliver's things up to your room.) INT. STAIRCASE - PERLMAN VILLA - DAY Elio (In Italian) Aiuta Oliver a portare le sue cose in camera tua. (Help bring Oliver's things up to your room.) INT. PROFESSOR PERLMAN VILLA - DAY Elio (In Italian) Aiuta Oliver a portare le sue cose in camera tua. (Help bring Oliver's things up to your room.) INT. STAIRCASE - PERLMAN VILLA - DAY Elio (In Italian) Aiuta Oliver a portare le sue cose in camera tua. (Help bring Oliver's things up to your room.) INT. STAIRCASE - PERLMAN VILLA - DAY Elio (In Italian) Aiuta Oliver a portare le sue cose in camera tua. (Help bring Oliver's things up to your room.) INT. STAIRCASE - PERLMAN VILLA - DAY They help in the floor nearby. ANNELLA (In Italian) Aiuta Oliver a portare le sue cose in camera tua. (Help bring Oliver's things up to your room.) INT. STAIRCASE - PERLMAN VILLA - DAY They help in the floor nearby. ANNELLA (In Italian to her husband) Dove he le sue cose in camera tua. (Help bring Oliver's things up to your room.) INT. STAIRCASE - PERLMAN VILLA - DAY They help in the floor nea
   se. INT. STAIRCASE - PERLMAN VILLA - DAY They head up the stairs together; ELIO lurges for mad looks back after he backpack. ELIO and she heavy suitcase, OLIVER is continued by the enter of the beart stairs of the beart stairs of the beart stairs of the backpack. ELIO and the beart stairs of the beart sta
   s up from his pillow scarcely knowing where he is. OLIVER Later. I'll have to pass. (beat) Can you make my excuses to your mother? Elio, backing out of the door, leaving the room in almost complete darkness. INT. STAIRCASE/BOCCHIRALE - PERLMAN VILLA - DAY The f
sufno his pillow scarcely knowing where he is. OLIVER Later. I'll have to pass, (beat) Can you make my excuses to your mother? Elio, backing out of the door with the book, nods that he will. Oliver looks around for a mong day. OLIVER is coming day. OLIVER is comin
     It's amazing that today in Israel and many Arab countries the fruit is referred to by a totally different name: 'mishmish'. Through all this DLIVER has been listening carefully. They have seen all this happening in the past. OLIVER has been listening carefully. They have seen all this happening in the past. DLIVER has been listening carefully. They have seen all this happening in the past. OLIVER has been listening carefully. They have seen all this happening in the past. OLIVER has been listening carefully. They have seen all this happening in the past. OLIVER has been listening carefully. They have seen all this happening in the past. OLIVER has been listening carefully. They have seen all this happening in the past. OLIVER has been listening carefully. They have seen all this happening in the past. OLIVER has been listening carefully. They have seen all this happening in the past. OLIVER has been listening carefully. They have seen all this happening in the past. OLIVER has been listening carefully. They have seen all this happening in the past. OLIVER has been listening carefully. They have seen all this happening in the past. OLIVER has been listening carefully. They have seen all this happening in the past. OLIVER has been listening carefully. They have seen all this happening in the past. OLIVER has been listening carefully. They have seen all this happening have been listening carefully. They have seen all this happening have been listening carefully. They have seen all this happening have been listening carefully. They have seen all this happening have been listening have been li
  e throws a quick, amused look at ELIO; Here the Greek takes over from Latin. The Latin word was praecoquum, from pre-coquer, precook, to ripen early, as in precocious, meaning premature. The Byzantines - to go on - borrowed praecox, and in became prekokkia or berikokkia, which is finally how the Arabs must have under the precock, to ripen early, as in precocious, meaning premature. The Byzantines - to go on - borrowed praecox, and in became prekokkia or berikokkia, which is finally how the Arabs must have under the precock, to ripen early, as in precocious, meaning premature. The Byzantines - to go on - borrowed praecox, and the finally how the Arabs must have under the precock, to ripen early, as in precocious, meaning premature. The Byzantines - to go on - borrowed praecox, and the finally how the Arabs must have under the precock, to ripen early, as in precocious, meaning premature. The Byzantines - to go on - borrowed praecox, and the finally how the Arabs must have under the precock, to ripen early, as in precocious, meaning premature. The Byzantines - to go on - borrowed praecox, and the finally how the Arabs must have under the precock, to ripen early, as in precocious, meaning premature. The Byzantines - to go on - borrowed praecox, and the finally how the Arabs must have under the precock, to ripen early, as in precocious, meaning premature. The Byzantines - to go on - borrowed praecox, and the finally how the Arabs must have under the precock, to ripen early, as in precocious, which is finally how the Arabs must have under the byzantines - to go on - borrowed praecox, and the finally how the Arabs must have under the byzantines - to go on - borrowed praecox, and the finally how the Arabs must have under the byzantines - to go on - borrowed praecox, and the finally how the Arabs must have under the byzantines - to go on - borrowed praecox and the finally how the Arabs must have under the byzantines - to go on - borrowed praecox and the finally how the Arabs must have under the byzantines - to go on - b
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ment from last year, do you remember?) ELIO and MARZIA laugh. MARIA (in Italian) Molto meglio. Guarda che ficol (Much better! Look how cool he is) ELIO, bored and put off, gets to his freed an quest to his free arm around ELIO, gently squeezing his thumb and forefingers in obliver's hen buttle and goes to his freed you can be the buttle and goes to his freed buttle and goes to his freed an energy to show cool he is) ELIO, between leaning into it -- then he were cheen the buttle and goes to his freed an energy to show cool he is) ELIO, buttle and goes to his freed an energy to show cool he is) ELIO, buttle and goes to his freed and put off, gets to his houlder in a freed buttle and goes to his freed an energy to show cool he is) ELIO, buttle and goes to his freed and put off, gets a houlder in a freed buttle and goes to his freed and put off, gets to his houlder in a freed and put off, gets a houlder) have considered an energy to show cool he is) ELIO, buttle and goes to his freed and put off, gets to his houlder in a freed and put off, gets to his houlder) have considered an energy to his freed and put off, gets to his houlder in a freed and put off, gets and goes to his freed and put off, gets to his hould be the hould not be a freed and goes to his freed and put off, gets to hould not have considered and goes to his freed and goes to his first hould not have considered and goes to his first hould not have considered and goes to his freed and goes to his first hould not have considered and goes to his freed and goes to his first hould not have considered and goes to his first hould not have considered and goes to his first hould not have considered and goes to his first hould not have considered and goes to his first hould not have considered and goes to his first hould not have considered and goes to his first hould not have considered and goes to his first hould not have consi